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DEPARTMENT OF SCIENCE AND ART OF
THE COMMITTEE OF COUNCIL ON EDUCATION,
LONDON, S.W.

REPORTS OF THE EXAMINERS

ON

THE RESULTS OF THE ART EXAMINATIONS.

HELD IN

April, May and June, 1899.

LONDON:
PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,
BY WYMAN AND SONS, LIMITED, FETTER LANE, E.C.

1900.

24. 2. 1900
(155)

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DEPARTMENT OF SCIENCE AND ART OF THE COMMITTEE OF COUNCIL ON EDUCATION LONDON.

Extract from the Report of the Examiner (H. W. O. Hagreen) on the Art Examinations in Geometrical Drawing, Subject 1*a*, April and June 1899.

EVENING EXAMINATION.

THE papers worked at the above examination naturally call for much the same comments as the corresponding papers worked in previous years, but I think there was a definite increase in the number of candidates sent up with quite inadequate preparation.

On the other hand, I am glad to record that the average standard of draughtsmanship is certainly better than last year. Really clumsy and slovenly work is much less common; but I should like to see more general familiarity with and accuracy in the use of T and set squares.

Throughout, bookwork and "copying problems" were satisfactorily done, but questions calling for thought elicited a good deal of carelessness in reading the problems, through which a great many marks were lost.

The following are notes as to individual questions.

PLANE GEOMETRY.

Question 1. Showed improved draughtsmanship; but scales of wrong length were far too common, especially scales of one foot to an inch, and many good candidates did not properly appreciate the necessity for securing equality in the divisions.

Although zero was more generally rightly placed, the rest of the figuring was very often wrong. The number of attempts at a diagonal scale has much decreased.

Question 2. Fairly well done, but more care should be shown in taking off dimensions, and set squares should be used in finishing as well as in "setting out."

Question 3. Well done on the whole, but the angle often wrong.

Question 4. Marks were often thrown away through careless reading. A very large number of candidates placed only four angles of the octagon in the sides of the square, and many others assumed one-third of the side of the square as one side of the octagon.

Question 5. The general construction for inscribing a regular polygon in a circle was well done; but the principle of similar figures is still insufficiently understood.

Question 6. Very fairly worked.

Question 7. Problems on areas appear to be little practised. Many of the attempts were worthless, and others were needlessly complicated.

Question 8. Often well done.

Question 9. The scale of chords had evidently been taught, but was by no means always understood. In many cases angles were wrongly

constructed from a correct scale, and in others the angles were rightly constructed from a wrongly made scale.

Question 10. The treatment of tangential arcs is, as usual, about the weakest section of the work. Although many candidates attempted this problem there were only 35 correct solutions amongst some 8,500 papers.

SOLID GEOMETRY.

Question 11 produced comparatively few good solutions; the cylinder was often treated as a square prism.

Question 12 was better done, but many candidates were puzzled by the section.

Question 13, a very easy one, was satisfactorily worked. The description of the figure as a bath was intended to be helpful; but it induced many candidates to represent baths of various patterns not at all in accordance with the data.

DAY EXAMINATION.

Last year I commented favourably upon the general quality of the draughtsmanship displayed in this examination. This year's work showed a further improvement, and a large proportion of the candidates displayed a power of neat and accurate drawing which, for elementary students, leaves little to be desired.

Knowledge of constructions appears greater this year than in the evening examinations.

Weakness shows itself in the sections where it is usually found, especially in Question 4 (Similar figures) and Question 6 (Contact of Circles).

Solid Geometry is still not attempted as freely as I could wish, but the average quality of the solutions has somewhat improved.

PLANE GEOMETRY.

Question 1. The scale was generally well drawn, but the length was often wrong through careless reading of the question. Scales of 1″ to 1′ were too common. "Figuring" has improved, but still needs more attention.

Question 2. Well done.

Question 3. Usually well drawn, but the simple construction for determining the centres of the circles was often omitted.

A good many candidates used the *general* construction for the hexagon.

Question 4. As usual, the similar figure was poorly done on the whole. Complete constructions seem confined to good schools. I believe that many candidates worked the construction on their sheet of diagrams, and so lost credit for it.

Question 5. The general construction for the pentagon was usually known and well worked, but the inscribed triangle was less well understood.

Question 6. Full constructions were too rare; the radius of the given circle to the point T being generally omitted. Very many students appear to attach no meaning to the word "touching."

Question 7. The pattern was generally understood, but many neat draughtsmen insufficiently realised the importance of equality in the spaces.

Sometimes the T and set squares were not used in "lining in," and thus accuracy was lost. I am sorry to see right-angles *constructed* in questions of this kind, which are intended as exercises for the T and set squares.

Question 8. The meaning of the problem was rather often not grasped, and the given lengths of conjugate diameters were used as Axes. But there were many excellent drawings.

Question 9. Very fairly done, some of the solutions showing thought and ingenuity.

A slip was often made in reducing the figure to a triangle.

Question 10. Not often attempted, but when attempted usually understood.

SOLID GEOMETRY.

Question 11. Not very many serious attempts; but these generally good.

Question 12. The section of the pyramid was imperfectly understood, and the true shape not often obtained.

Question 13. A very common mistake was that the short edge of the upper prism was taken as the plan of the square base.

Many papers showed much carelessness in copying the diagram.

Extract from the Report of the Examiner (Professor G. Aitchison, B.A., R.A.) on the Art Examination in Principles of Ornament, Elementary and Advanced Stages, Subject 22, April, 1899.

Elementary Stage.

The exercises in the Elementary Stage are decidedly better than last year.

Masters have taken great pains with their pupils in well grounding them in the Elementary Principles and the draughtsmanship is improving, but I still find an eccentric meander or two intersecting ones used when a plain one is asked for. I think that if the masters were to draw a plain meander for their pupils and then add the spirals, this mistake would be less frequent.

When stability is asked for that of Ornament is meant. The drawing of pyramids, columns, altars, dustman's bells and pieces of furniture does not answer the question; vertical scrolls in panels, when they are not secured to the sides or to a central stem, are perhaps the most flagrant examples; there is too much confusion between symmetry and balance, candidates frequently stating that the example given is an instance of symmetry and balance.

As the candidates have probably just come from school, where they have been kept in the pale of words, they more readily learn words than things: and long and uncommon words have a peculiar attraction for them. I did not ask for examples of "imbrication," because former candidates have confused it with "embrocation," but called it "scalework"; this has led to a curious crop of blunders—the

geometrical scales to drawings, doors drawn to scale, and similar articles drawn to different scales have been given.

To counteract these tendencies and to cultivate the close observation wanted for drawing, I asked for a few common shells and leaves, known to everyone, in the hope that the candidates, being students of Ornament, might be inclined to study and sketch them in their spare time.

It seems to me that the few who have properly drawn the periwinkle have been taught to draw it by careful masters; as a rule the vaguest notions of its shape prevail, and I have only met with two examples of the shell of the common garden snail (some of the candidates call the snail a "wentle-trap") properly drawn; most candidates draw the spiral of a snail on a plane, like the ammonite or the edible snail of Italy, and the leaves of the privet, lilac, oak and ivy are as a rule very carelessly observed and drawn, the ivy generally being like the ivy-leaved geranium. I may point to one flagrant example of the want of remembrance of form, forgetting that the apple-leaf is sharply serrated, and the pear almost smooth. Several candidates sketch the stalk of the pear growing from the large end.

It was perhaps too much to expect elementary students to know the egg and tongue of the Erectheion, of which they had probably never seen a cast; but the advanced class should most carefully measure and draw the mouldings and ornament of this example, as it is a most valuable lesson to all ornamentalists; its proportions are exquisite, and the ornament that has lasted more than two thousand years, without any of the succeeding artistic races being able to improve it, must be considered as an invaluable example.

I attribute the lowness of marks to the ignorance of the candidates of those simple ornamented pieces that are mentioned.

Candidates would find it to their advantage to read the questions carefully, to keep the answer to each question separate from the others, and to put the number of question large over the left-hand corner, and not to write about that which they are not asked for.

Advanced Stage.

The work in the advanced stage is not quite so satisfactory as in the elementary stage, but there is a decided improvement in the knowledge of the candidates.

The candidates, though showing some acquaintance with the various subjects set, have not shown the brilliancy of some former years, and the bulk of them are too apt to put down all the general laws they recollect rather than to give the broad rule that the pieces of ornament they draw exemplify.

The general form too of the objects and their proportions are not so well remembered as they should be.

The vine-leaves, though not very good, the bunch of grapes and the flowers, are as a rule better done than the shells, which all must be casually acquainted with. I was of opinion that the spiral and other curves in shells and flowers would give particular interest to the students' work, and that intending candidates would draw them in their spare time. Some masters have at last got their pupils to appreciate and correctly draw the spiral of the periwinkle, but less care has been taken about the garden snail; some show the flower of the foxglove pointing upwards, though many notice the "dappled

bell," many have not noticed the spur to the flower of the violet, from which the Welsh call the violet "the cuckoo's shoes."

Sir Joshua Reynolds says "it is by studying the inventions of others that we learn to invent." There is not a single instance of a subject set that has been drawn accurately with the proper proportions, the proper shapes and the due amount of black and white.

I think that the Greek border should be thoroughly mastered, as well as the egg and tongue and waterleaf of the Erectheion.

The book-covers remembered are not happy specimens, and no one is a master of animal form.

Some of the minute detail of the Italian 16th century brocade and the tripod stand of the Monument of Lysikrates have been remembered with wonderful accuracy.

The drawing things of the right form with a hardish pencil should be more encouraged than a more showy style with a soft pencil.

Extract from the Report of the Examiner (J. H. Pollen, M.A.) on the Art Examination in Historic Ornament, Subject 22*d*, April 1899.

The papers on Historic Ornament of this year show a satisfactory average of attainment, and the main body of answers is unusually even.

The sketching is good generally, in some cases excellent; in several papers it is good although side by side with very poor work.

Masters have shown conscientious care in cultivating the sketching faculty in their pupils, but much remains to be done to train the hands of younger candidates to the level of the best work so far as it is seen in these Examinations.

It is to be noted that, in reply to one of the questions, several accomplished draughtsmen have devoted much attention to showing the value of Prehistoric Ornament, tracing the inexhaustible fecundity of simple methods in the decorative systems of refined Historic Arts.

For the first time a great number of candidates this year attempt the description and sketching of Lace.

Extracts from the Report of the Examiners (Martin A. Buckmaster and John Parker, R.W.S.) on the Art Examinations in Model Drawing, Elementary Stage, Subject 3*a*, and Advanced Stage, Subject 5*a*, April and June, 1899.

EVENING EXAMINATIONS.

Elementary Stage, Subject 3a.

The work generally shows a decided improvement on that of former years, and fewer drawings carry such low marks as to indicate inefficient teaching.

The groups have been carefully set up and the number of irregula arrangements has, in consequence, greatly diminished.

Although a marked advance is shown in perspective, still there are many of the exercises where the solids are represented penetrating each other ; this is due to the want of system in the initial sketching out of the group.

ADVANCED STAGE, SUBJECT 5A.

The opportunity given for making large drawings, so valuable in this stage, has been fully taken advantage of, and for the first time under-sized drawings are scarce.

Line shading is much resorted to by the candidates, and although the "values" in this method of shading are not always true, the forms of the solids are as a rule well displayed and the manipulation excellent. The work on the whole is quite up to the standard of last year.

DAY EXAMINATIONS.

ELEMENTARY STAGE, SUBJECT 3A.

The majority of the candidates have shown a consistent appreciation of the principles of perspective. A better quality of outline is generally displayed, the result of greater freedom of action with the arm and less constraint in that of the wrist.

ADVANCED STAGE, SUBJECT 5A.

Frequent errors are found in the representation of the perspective outlines of the cast shadows, a most important part of the Model Drawing Exercise ; apart from this the drawings are as a rule satisfactory, and maintain the high standard of last year.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A.), on the Art Examinations in Freehand Drawing of Ornament, Elementary Stage, Subject 2*b*, and Advanced Stage, Subject 3*b*, April and June, 1899.

DAY AND EVENING EXAMINATIONS.

There is a great similarity in the work of the Day and of the Evening examinations.

The teaching and the methods of work are very satisfactory.

The quality of the work is better, and reaches a higher standard year by year. There is more freedom (and this is not at the expense of truth to the copy or to the cast as in former years) and there is more feeling for the growth of ornament.

In the Advanced Stage the principal qualities are well understood. A large number of drawings appear with good relative proportions and good growth of ornament, but with a poor appreciation of forms. In this Stage more attention should have been given to the truthful and

delicate realisation of the forms even if only in one portion of the complete drawing.

Fewer drawings have been cancelled this year for being too small, or for measuring, or for use of mechanical means.

Extract from the Report of the Examiners (G. Clausen, A.R.A. and S. J. Solomon, A.R.A.) on the Art Examination in Drawing from Life, Subject 8*c*², April 1899.

The Examiners are pleased to find that a considerable number of drawings show care and intelligence. Some few are excellent; one being of a high order of merit.

There are, however, more bad drawings this year than there were last, and the Examiners consider it most undesirable that students should be allowed to sit for examination in this subject who are so ill qualified as these drawings indicate.

The Examiners recommend that greater attention be paid to the careful drawing of extremities, many otherwise fairly good drawings failing in this respect.

Extracts from the Report of the Examiners (Lewis F. Day and T. Erat Harrison) on the Art Examination in Design, Elementary Stage, Subject 23*c*, April 1899. (With Illustrations.)

This year's work strikes us as rather below the average.

Repeated pattern appears to be less popular with candidates than ornament filling a space. Some 60 per cent. of them send papers in answer to Exercise III., about 23 per cent. attempt Exercise II., and only about 12 per cent. the simple exercise (No. 1) in black and white. Quite 5 per cent. answer no question or send up mere pencil sketches, or perhaps blank paper. A few have been foolish enough to disregard instructions and attempt more than one exercise. Two candidates make each three futile attempts, though it is evident that, if they had devoted their energies to the right answering of one, they might easily have taken good places.

It will be convenient to make more detailed reference to the work in the order in which the Exercises are given on the examination paper.

Exercise I. (a diaper or border, in black and white, counterchanged) is, on the whole, well and carefully done, though often too much on the lines of the explanatory diagrams given. One exercise is a mere copy of it. Another departs from it only in so far that the white portion of the design is patterned over with ornament, making it no longer a counterpart of the black.

Quite a number of others are only such slight variations upon the diagram (which it was expressly stated should not suggest the lines of candidates' designs) as not really to count for design at all.

Still, as a rule, there has been an endeavour to do what was asked. It is evident, for example, that the author of No. 67,490 set out to design a counterchange pattern, and found too late that it could not be devised on the lines with which it was started.

Others have made the mistake of working out part of their design without having arranged for its completion, and have gone on until they found themselves in a difficulty, out of which they saw no way.

A designer should properly see the end of his design before he begins to complete any part of it.

It seems strange to the Examiners that relatively so few candidates attempt this simple exercise.

Exercise II. (a continuous, growing, or flowing pattern on given lines). There are some fairly good exercises in answer to this question, but to many of the candidates the word "continuous" appears to convey nothing. Often (about 9 per cent.) they make their pattern continuous in the horizontal direction only, the result being a mere succession of borders, which clearly is not what was meant. More often still (about 14 per cent.), a succession of sprigs is offered in place of continuous growth. Such sprigs are occasionally further than ever removed from continuity by isolation in more or less geometric compartments. Now and then the design is in the form of a brick pattern.

In a few instances the 4″ by 8″ unit is reversed as it drops, giving in fact a repeat measuring *twice* 4″ by 8″.

One candidate finds it convenient to turn the lines of the diagram sideways, and to design an upright pattern. That is not the exercise even if he had made his pattern continuous, which he has not.

Exercise III.—In this exercise (a design to fit one of two spaces) there is again rather general misapprehension as to what constitutes "foliated" ornament and "scrollwork."

A few very good drawings are sent in answer to this question; and generally there is an attempt to fill the space in a more or less decorative way. Occasionally, however, there is no pretence at all of accommodating the design to its space, and parts of it are cut off by the margin as though it were a piece of stuff cut to shape, regardless of the pattern on it.

Those who have taken upon themselves to turn the diagram upside down place themselves at a disadvantage, as the examiners have to judge their work as a design looked at the other way about.

Again, in the case of diagram E, the question is not satisfactorily answered by some candidates, who regard it as a quarter of a circular shape, and design a repeating pattern to fit it.

It is with reference to measurement, however, that the examiners have most to complain. Accuracy is, in this exercise, quite exceptional. The angle at "a," expressly stated to be a right-angle, is of such various degrees that one wonders if it is possible that candidates do not know what a right angle is. The arched line is as often as not no segment of a circle, and the radiating lines at the side of the figure measure commonly not within an inch or so of the 12 inches given. Quite a quarter of the answers to this question err either in the degree of the angle or the length of the radius, if not in both respects. This is most disappointing. There is a gleam of satisfaction after this in noting that the restriction with regard to the radiation of pattern has been with rare exceptions observed.

Accurate measurement is so absolutely necessary in practical design; and it is a thing that can so easily be taught, that the examiners think it desirable to emphasise their opinion on this point by more rigorously disqualifying wilfully careless work than they have done heretofore. Happily it is for the most part poor work which is thus disqualified, but occasionally it is good enough to make one sorry that a competent student should thus put himself out of court.

PERSONAL EXAMINATIONS.

DESIGN. ELEMENTARY STAGE.

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Last year a number of candidates cramped their design by so placing it on the paper that there was not full room for its width. This year the examiners went to the trouble of showing, by means of diagrams, how the designs should be placed upon the paper. Many candidates have taken no heed of the diagrams, and even altered the proportions of the design to suit themselves. This is culpable carelessness, of which nearly 10 per cent. have been guilty.

About an equal number have disobeyed instructions as to colour, giving colours where black and white were specified, or using three or four colours where the limit was two. Here again persistent disregard of instructions compels the examiners to greater stringency than they have been accustomed to exercise. They cannot accept blue or purple or brown and yellow for black, nor yet shades of brown.

Mere pencil drawings, or drawings in which pencil plays a prominent part, grow, we are happy to say, year by year less common. There is one good pencil drawing which would have passed first-class had it been in wash.

Another is an instance of delicate work which would have passed had it not been mainly left in pencil. A fairly good design, which the candidate meant perhaps to finish according to instructions, is disqualified because it is sent up in outline only, not light or dark against the ground.

The rule against shading is generally observed.

In this stage especially, the Examiners would prefer to see more careful execution.

There is noticeable in quite a number of floral designs sent up a regrettable disregard of anything like growth. There is something illogical in making flower-stalks take the shape of a letter S sprouting at both ends, or of providing flowers and fruits each with two separate stalks.

Equally to be regretted is the habit of designing leaves which swirl about like flames, and stalks which remind one more of whip lashes than of anything that grows.

Extract from the Report of the Examiners (Lewis F. Day and H. W. Lonsdale) on the Art Examination in Design, Advanced Stage, Subject 23c, April, 1899.

The work is at least equal to that of former years. If there is any advance, it is in Exercise 5 (design for a repeating pattern), which, as it happens, has attracted by far the greater number of candidates.

The various exercises, however, offer such very different problems that it is difficult to speak generally. It will be more convenient to report upon them *seriatim*.

Exercise IV.

The designs for a salt-cellar are not on the whole so workmanlike as they should be. More than 40 per cent. of them are unaccompanied by the *sections* asked for, and of the sections given many are inadequate and not a few quite useless.

Again, nearly 20 per cent. of the candidates neglect to state in

writing either the material for which their design was made or the method by which it could be executed. In fact, it may fairly be said that a good half of the designers had only the vaguest idea as to the practical working out of their designs.

A great number of the salt-cellars are much too large for their purpose. One, for example, measures 6 inches by 4 inches and another 9 inches in diameter. Again there does not appear to be much sense in devising a *group of five* salt cellars, any one of which would be big enough for ordinary use.

There are, nevertheless, some able exercises in answer to this question, though none of such excellence as to deserve very high marks.

Exercise V.

Among the designs for a "repeating pattern" there are some very good exercises. It seems as if pattern design were more generally taught than it used to be; and as a rule there has been an obvious intention of conforming to conditions. Still, as many as 86 exercises are disqualified for what amounts in effect to disobedience to instructions. No doubt these are generally speaking so incomplete that they would in no case have passed. One candidate has the impudence to write on his paper "Not a drop."

When will students understand that their only chance of passing is to answer the question set?

The dropping of the repeat is generally understood. In some few cases the pattern drops only one-quarter or one-third of its depth.

A few have designed upon the lines of a *diamond* 5 inches by 13 inches from point to point, producing a pattern which, in the dimensions given, repeats *horizontally*.

It is to be observed that the numbers of the exercises in which the drop is not understood run rather closely together, which seems to imply that there are schools where pattern-design is not thoroughly taught.

The waved line in the diagram appears to have presented more difficulty than it should have done to "advanced" students of design. Some of them introduce it, indeed, but design their pattern without the least regard to it. In fact, there are patterns in which it occurs as an absolute disfigurement. The candidate came evidently with a design in his mind, and has given it at all cost. That is just what the Examiners meant, by insisting upon that line, to prevent They want to see what the student can design in answer to a demand, not what he can remember.

The device of a compensating wave line in the opposite direction to the one given, producing an ogee pattern, is rather an evasion than a solution of the problem. The waved stem ceases then to be a feature in the design; it is only half the feature—which is the ogee.

It is in the matter of adaptation that these otherwise satisfactory exercises are wanting. This is the more unpardonable, seeing that there was absolutely no restriction as to process and material. Surely every "advanced" student should know something of at least one process of production. Yet it is quite a common thing to state "block printing" or "weaving" as the process to be employed (just because they happened to be mentioned by way of example in the instructions), when the design shows that no thought of any such process was in the mind of the designer.

The mere statement in writing of a process shows a desire on the part of the student to comply with conditions; but if it shows also

how little he understands it, it is impossible to award him marks for the fitness or adaptation of his designs to a purpose.

It should not be possible for a student of design to write such nonsense as "velvet printed in four colours afterwards woven" or "block printed damask" or "weaving in cretonne." By the way, "art muslin" does not describe any process of manufacture. It is a trade term which has nothing to do with art.

Students do not seem sufficiently to realise the necessity, in design for manufacture, of restricting themselves in the matter of colour. They use colours which would add to the cost of production without proportionately adding to the effect of the pattern. It is a part of practical design to be wisely economical of blocks, rollers, cards or whatever the contrivance may be.

Candidates who scorn to measure, or to use tracing paper, sometimes make their repeats so inaccurate that it is difficult to make out whether the design is meant to repeat on the lines given at all. Inaccurate work is not, as such, artistic.

The labour of the Examiners has been greatly increased by a common practice of erasing the measured lines on which the pattern is set out, In order to test its accuracy, or even to follow its repeat, the examiners have had themselves very often to draw the measured lines anew.

Exercise VI.

There are some very good designs for mantelpieces, which do credit to the schools they come from. The works of less competent candidates divide themselves into two classes. On the one hand we get extravagant, would-be-original, or affectedly archaic design, without any real understanding of the way it would work out; on the other we get clever and business-like drawings, expressing only the most commonplace ideal of design.

It happens, in spite of a fair amount of good work, that relatively a small number of those who have attempted this exercise have done well enough to pass. The exercise is in itself more complex than the others, but the examiners can only judge by results. It is for the student to choose the exercise which he can do.

The drawing to scale is better than it was, but yet not exact enough for practical purposes. Only about three-quarters of the mantelpieces are drawn to the exact dimensions given. And here, again, it should be observed that certain schools distinguish themselves by exactness, or the reverse.

In the case of the mantelpiece about one-eighth of the candidates show no details and sections, or anything which serves a practical purpose.

Only here and there a student pays any heed to the note of the examination paper about "style"; and of those who do profess to consider it very few show that "intelligent appreciation of historic style" which is often necessary to "keeping" in decoration. Students who pay no attention to style will find themselves at a disadvantage when it comes to practical work.

Exercise VII.

A few very good designs for a newspaper heading are sent up; but, as a rule, the answers to this question are the least satisfactory of any.

In one respect they are fairly good, viz., in the observance of dimensions. Only two capable students go astray, the one exceeding

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PERSONAL EXAMINATIONS.

DESIGN. ADVANCED STAGE.

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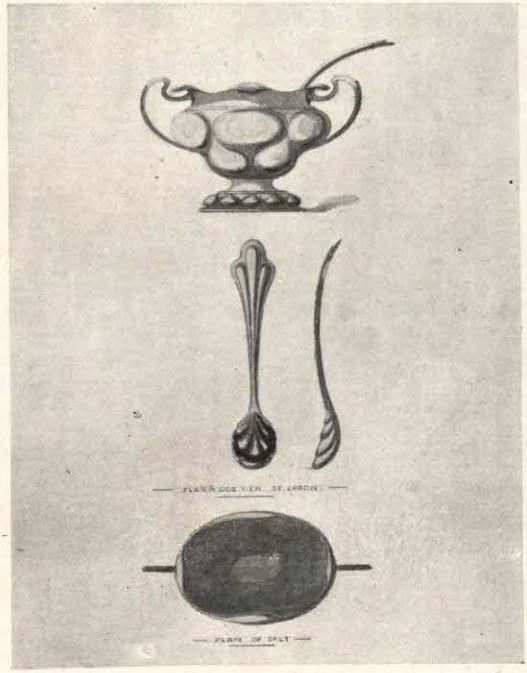

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Extract from the Report of the Examiners (John D. Batten and Frederic J. Shields, A.R.W.S.) on the Art Examination in Design, Honours, Subject 23d, April 1899.

WITH ILLUSTRATIONS.

In view of the conditions under which this Examination is conducted, there are, as usual, some designs by candidates which show surprising results ; the amount of mere drawing in them, independent of conception, is most creditable. But the number of such designs this year is smaller than for several previous years. The Examiners regret that few candidates appear to take any time to realise the bearings of the subject they have selected, and so fail to visualise a mental conception of it before attempting to sketch in their conception.

The Examiners notice again the extraordinary ignorance of the most familiar incidents of classical and biblical literature displayed by the majority of the candidates.

Many of them appear not to have known that Atalanta was a woman.

A large number of the candidates show very little faculty for utilising the study of the figure that they presumably have passed through in the schools. This is probably due either to a defective method of memory training or to its entire disregard.

REMARKS ON EXERCISES 8, 9, 10.

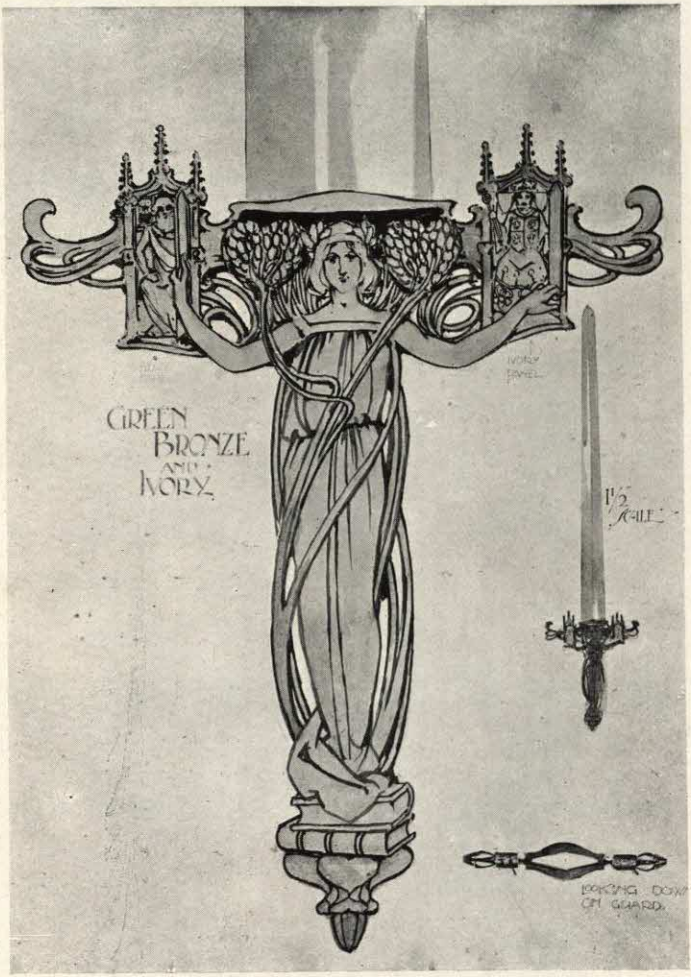
Exercise 8 —The majority of the candidates chose this exercise for working, and the greater number of them show very feeble results. There is not even one that treats the subject as the primæval patriarch instructing his children in the use of the earliest and rudest instruments of music. The best examples give no more than agreeable arrangements of colour without any character in the figures. They have rightly judged that colour is a leading factor in glass design, but something more should have been at least indicated.

Exercise 9.—In this exercise there are more fairly good papers, and amongst them a few fine examples which are full of vigour and movement, and the suggestions of man and beasts are often well drawn.

Exercise 10.—In this exercise there are some very thoughtful, ingenious, and able designs.

PERSONAL EXAMINATIONS.

DESIGN—HONOURS.



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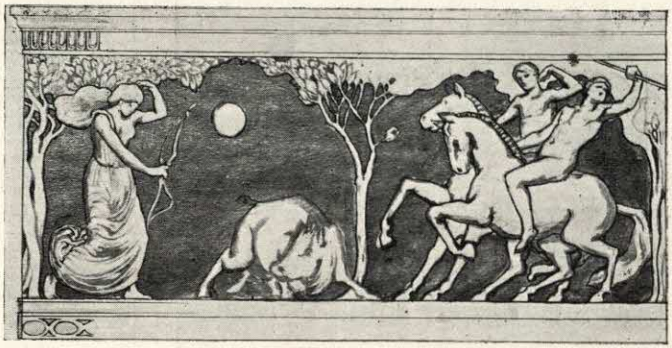
DESIGN—HONOURS.



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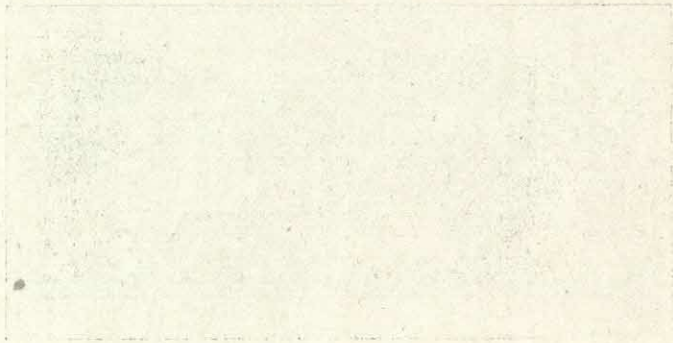

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Extract from the Report of the Examiners (G. D. Leslie, R.A., and W. F. Yeames, R.A.) on the Art Examination in Painting from Still Life, Subject 15, April, 1899.

The Examiners are pleased to say that the standard of excellence is still higher than last year, which is gratifying, as the subject given was of a more difficult character.

Throughout almost all the examples the correct rendering of the circle in perspective has been carefully and intelligently attended to which throws credit both on the teacher and pupil.

A common error in a considerable number of the studies is a want of simplicity in the treatment of the background, owing in some cases to over-elaboration of detail and in others to a fidgety or slovenly execution.

Only one example of tempera work was submitted to the Examiners, and that a very poor one. They regret that a method of painting so eminently suitable to decorative work is not more taught or practised in the schools of this country.

Extract from the Report of the Examiners (Professor Robert Howden, M.A., M.B., and Professor Arthur Thomson, M.A., M.B.), on the Art Examination in Anatomy, Subject 9, April, 1899.

The Examiners are pleased to report a considerable improvement in the quality of the exercises submitted this year. This is evidenced by the fact that while the number of papers examined is almost the same as in 1898, the papers which are entitled to be placed in the first class are more numerous than last year, and the total number of rejections is smaller.

In the present examination the relation of structure to surface form was better expressed. It must be admitted, however, that as a rule the shape of the pelvis was but poorly realised. Considering the importance of this bone from the standpoint of the draughtsman, the Examiners, as in previous years, would urge upon teachers the advisability of providing their pupils with articulated specimens from which they might make studies, as it is obvious, from the exercises, that many of the candidates have never seen or handled the bony structure, but have derived such acquaintance of its form as they possess from books and plates.

No less surprising was the lack of knowledge displayed in answer to the question relating to the bony structures which determine the surface forms of the region of the ankle. Details so simple and important in the structure of the foot might be emphasised when the student is drawing from the cast by placing the skeleton side by side for reference.

The Examiners expected that the questions on proportion would have been better answered, but in this they were disappointed. At the same time, however, they recognise a distinct advance in the appreciation of the arrangement of the structures which determine the distinctive characters of the forms of the trunk and limbs in the male and female respectively.

EXTRACT from the Report of the Examiners (Seymour Lucas, R.A. and W. F. Yeames, R.A.), on the Art Examinations in Drawing from the Antique and Drawing the Antique from Memory, Subjects 8*b*[2], and 8*f*, April, 1899.

DRAWING FROM THE ANTIQUE.

The Examiners are much pleased to find a very considerable advance in this exercise. There is a marked increase of intelligence displayed which throws credit both on student and teacher.

Much of this improvement is due to the more prevalent use of the lead pencil, which enables the student to express with delicacy and understanding the beauties inherent in the antique.

This expression of opinion carries with it the condemnation of the few remaining drawings where excessive black shading produces coarseness and carelessness of treatment.

The drawings sent up from one school, where the figure of the Faun was without one arm, had fewer marks awarded them than they would otherwise have had, owing to their not entering fully into the competition.

The same may be said of those drawings where the students have amused themselves by sketching the heads of their fellow-students, instead of attending to the examination.

DRAWING THE ANTIQUE FROM MEMORY.

The Examiners regret very much that in this most useful examination, with the exception of a few drawings that have gained the highest marks, the general average is considerably below that of last year.

Those drawings that have received the lowest marks are unworthy of what is expected of any School of Art, and in the opinion of the Examiners should not have been sent up for examination.

Extract from the Report of the Examiner (Lewis F. Day) on the Art Examination in Painting Ornament, Subject 11–23, April, 1899.

The work strikes one, this year, as being better than it was—not that there is more very good work (indeed perhaps the standard of the best work is not quite so high as it has sometimes been) but that there is more good work than before, and less that is very bad.

This may be in part accounted for by the fact that the exercise set is not a very difficult one; but that would not explain it altogether. It seems pretty clear that the average is higher; and there is less work by students who, to judge by what they send up, have not been taught to paint; less work, in fact, to which it was impossible to award any marks at all. The wonder is how any such absolutely incompetent students came to sit for examination.

In other respects, too, there is improvement. The conditions of the examination are more uniformly observed than used to be the case. Still, nearly forty candidates disqualify themselves by not obeying them. When a margin of "only about three-quarters of an inch" is specified, it is something more than careless to make it an inch and a half, or more. One of the very best exercises only just escapes disqualification. As it is, it loses marks, and, as a consequence, the place it would have taken amongst the best exercises.

Very few indeed have failed this year to see which was the right way up of the canvas, and of the few who have fallen into error, and consequently distorted their drawing, none show very marked ability. In former years this mistake was very common.

One exercise is disqualified on account of its colour. One exercise misses any chance it might have had by reason of the candidate's painting out the background.

The *drawing* is, on the whole, more like the original than it has sometimes been; and there is less fantastic variation upon it, though here and there a student who evidently can paint loses marks for not painting what was set before him.

The *colour* is, on the whole, fairly tasteful, though often rather dull. Instances of emerald green or raw purple, quite out of tune with the ground, occur, but they are comparatively rare.

The *treatment* is, generally speaking, better. There is less of the pretentious and brutal work complained of last year, and less of that patterning-over the surface with lines, in place of shading, to which attention was then called. There is less also of the absolutely flat painting which used so frequently to occur, or of that quasi-flat work with just a high light on one edge of the ornament and a dark line under the other to suggest relief.

There is less attempt, again, to force the effect of the pattern by cast shadows.

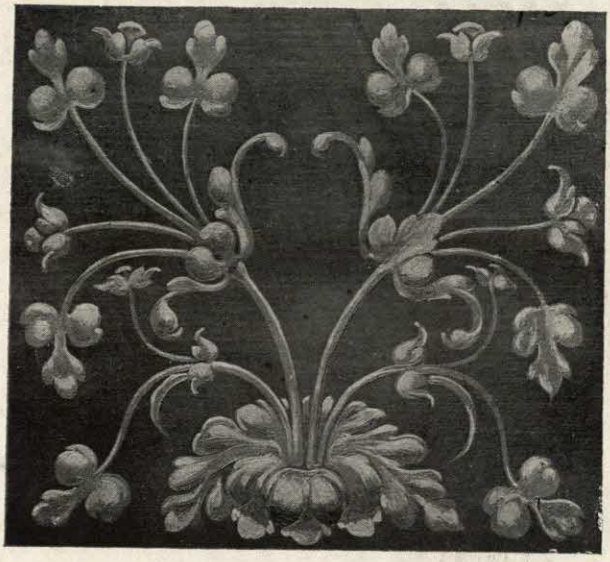
A considerable number of exercises are in distemper; but in many of these the medium is not handled as if the painter were accustomed to it. It is highly desirable that distemper painting should be taught in the schools (it is much wanted in decoration), but students who have not been taught to use it are not well advised in trying their hands at it in examination. There are quite a number of canvases which clearly did not come out as the painter meant they

should. Occasionally even comparatively successful efforts seem to show that the painter could not even mix his colours in a workmanlike way. A common result is that the colour has sunk in such a way as not to give the painting a fair chance. Some candidates appear to have begun by making the canvas so greasy that it was not possible to work on it. The manipulation of distemper, and of the ground for it, should be more thoroughly taught than it appears to be in some schools.

It is satisfactory to find the work generally so much better than usual that there is less than usual to say about it, satisfactory, too, to note that the methods found fault with in last year's report seem in a fair way to being abandoned.

Extract from the Report of the Examiner (E. S. Burchett) on the Art Examination in Perspective, Elementary and Advanced Stages, Subjects 1*c* and 1*e*, April, 1899.

The papers worked this year are slightly more numerous than last year and of about the same general quality, but there are not nearly so many very good papers. This is more particularly in the elementary stage, but in the advanced stage there is a great falling-off in the Sciography, which has, of course, materially influenced the general results.



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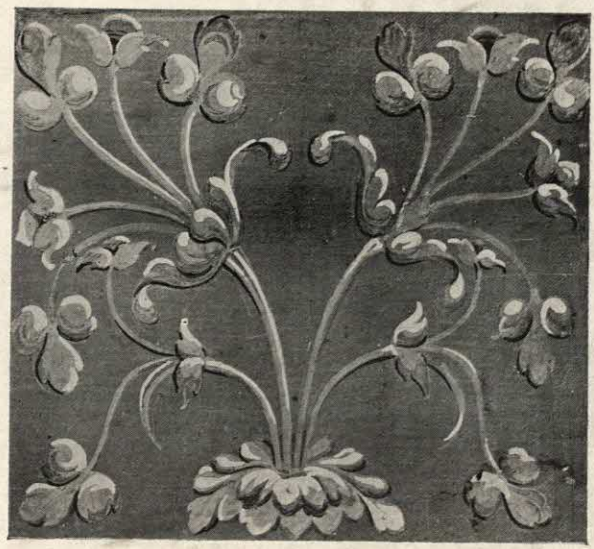

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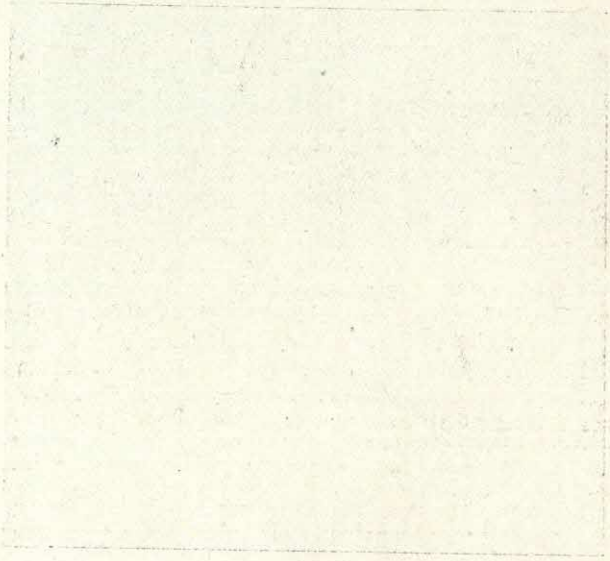

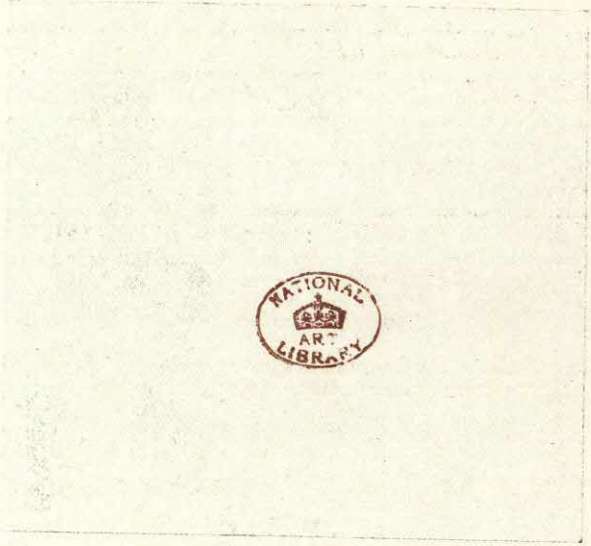

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Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architectural Design, Subject 23*b*, May, 1899.

The number of competitors is 134, a very large advance on the total in 1898, which was 79, and more than double the total of 1897, which was 66. This increase in numbers has been not unnaturally attended by a sensible decrease in the average standard of excellence. But at the same time it is not clear to me that increased numbers fully account for that decrease, and if it is due to other causes it must be a source of regret to those directing the art education of the country.

The subject set was a house for a guild of art workers, to be built in brick and terra cotta. The candidates were left a practically unrestricted choice of style (but subject to the peculiarities of the material) and the result has been to me an unexpected one, for by far the larger number have selected that style of English debased Renaissance which may be described as Georgian; and that notwithstanding that terra cotta had gone almost, if not quite, out of use at the period selected for imitation.

Whatever the reason, the result is in many cases not happy. Freedom has only too often degenerated into licence, and features quite inharmonious in their size and nature are placed by the less successful competitors alongside of each other, without any attempt at composition and grouping.

These defects, and other such, exist in many of the designs that have failed, and to some extent also in those which have, in spite of them, partly succeeded. Of course an artist can make a good design for a public building even in so eminently domestic a style as this; and it has been done fairly satisfactorily by some of the competitors; but most of those who have succeeded well have chosen some other style with more inherent dignity.

To design a harmonious exterior for a building made up of severa, moderate sized rooms and one large one is not a perfectly easy task, and this difficulty has completely baffled several competitors, though it has been well overcome by some, and has been cleverly evaded by others, who have preferred to develop the flank instead of the front of their building.

As usual, a skeleton plan was issued with the instructions, and many candidates have simply adopted it as it stood. Others have taken it as a basis and have introduced extensions or improvements, in several instances very happily. The candidates whose planning has been most thorough have thrown aside the skeleton and have redesigned the plan from the commencement, and have shown real skill in so doing.

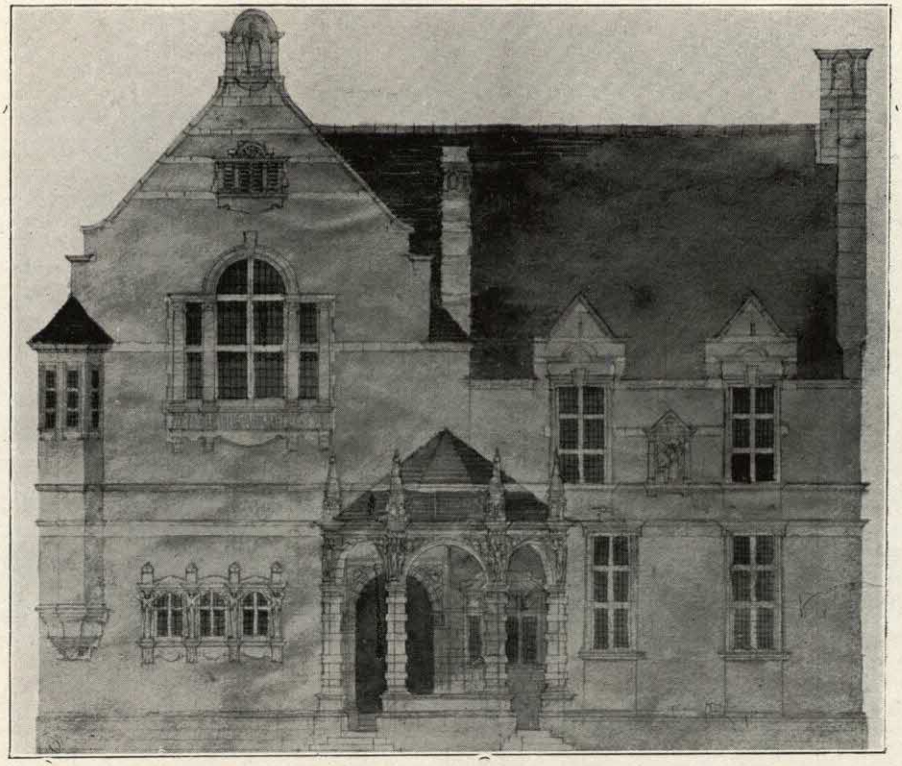
In many instances the interior, as shown by a section, has received adequate attention, though in other cases it has been very slightly treated. Only a few candidates have contrived to find time for a detail, or a perspective sketch, or an idea of colour decoration, though several have proposed to employ coloured decorative terra cotta in the exterior of their building. Few of these, if any, can be said to have succeeded. The colours even in the best examples are crude and inharmonious. In fact, colour decoration in the few instances where it has been touched has not been grasped by the

competitors. Two defects have appeared in the planning of so many designs, not always excepting the best, that they must be noted. The first and most serious is cramping the landing at the top of the main staircase. As this is the exit from a public meeting room that would seat nearly 250 people it ought to be roomy. The other defect is arranging the hall so that the speaker or lecturer would have a window behind him. In a few cases the window is introduced high up, but even that is not quite desirable. The audience ought not to have light shining into their eyes.

The design by No. 74,572 has reached a level, and an uniform level, looked at from various points of view, as high as it is reasonably possible for a skilled designer to attain, under the conditions under which these designs are produced ; that is to say, working against time, within a limited number of hours, without books of reference, sketches, or photographs, and on a set subject, and with the anxiety attendant upon an examination to cope with. No. 74,572 is one of the students who has adopted the skeleton plan with improvements, and all his improvements are judicious. His elevations are well composed, and he has managed on the principal front to emphasize the meeting hall without destroying the harmony of a very well-considered facade. His treatment of the terra cotta is well suited to the peculiarities of that material, and the joining is carefully and correctly shown. A section with an extremely well designed and cleverly drawn roof to the hall is given, and the draughtsmanship is thoroughly good, the only blemish being a spotty effect due to the tinting of some of the quarries in the windows.

No. 74,565, see illustrations.—This is a design by no means free from defects, but possessing one very high merit, good ornament. The planning is clever and based on the pattern plan, but this competitor has introduced lights at both ends of the hall. The exterior of his building is dignified and is enriched by a beautiful porch; and both the elevations and some details which he furnishes display very appropriate ornament, which is really exquisite in design, admirably drawn, and such as no other competitor has equalled. The drawings include a section which is not remarkable, and a clever if hasty, perspective sketch.

ARCHITECTURAL DESIGN.



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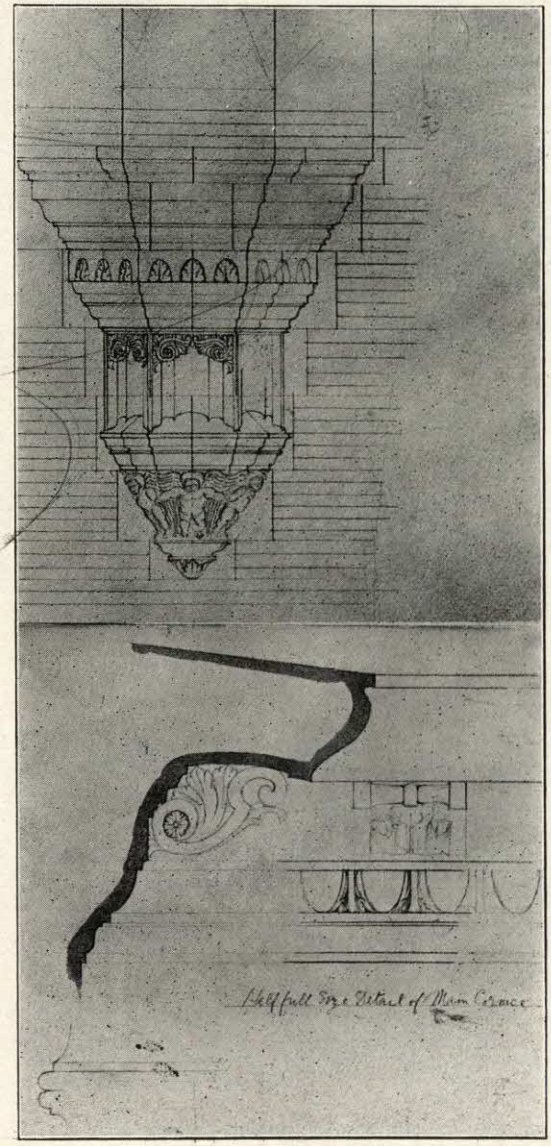
ARCHITECTURAL DESIGN.



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Extract from the Report of the Examiner (Professor T. Roger Smith) on the Art Examination in Architecture, Subject 1*d*, May, 1899.

The number of candidates sitting in the subject Architecture 1*d* in 1899, is slightly in excess of that of last year; this year it is 572 against 568 in 1898. There is, however, a perceptible difference in the quality of the work, though possibly not more than accidental fluctuations may account for; put shortly, I consider that at both ends of the scale this year's work is not so good as last year's, but that the medium work is better.

There is in other words, a larger proportion of failures, and among them is a considerable number of really worthless candidates who have only been able to attempt one question, or two, or three, and have made a miserable failure of the one, or the few questions which they have tried.

At the other extremity there are, in proportion to the whole number, fewer papers among the good series of answers which strike an Examiner as of singular merit than in former years.

In contrast to this I find that, among those students who pass second class but with high marks for that class, and those who pass first class but with moderate marks, there is a great body of satisfactory unambitious work well done, and showing industry and careful teaching. Possibly the scope of the knowledge shown is less wide than it has been. One or two of my questions might almost as well not have been set for any response they got, and yet they did not travel beyond the range of ordinary knowledge of Architecture; as an instance I may refer to a question on the wall decoration and the mosaic pavements employed by the Romans; this was attempted by only ten students out of the whole number, and was very imperfectly answered by the majority of these ten; and yet Roman wall painting and mosaic are not at all out of the way subjects.

The most important as well as the most gratifying circumstance which I have to bring under notice is that the work of the year shows that the attention of by far the larger number of candidates has been directed by their teachers to the study of existing *buildings* as the source from which to gain their knowledge of Architecture, and this more generally than in any previous year.

I have referred to this subject before, but this year I have been induced to keep a rough list of buildings illustrated in part, or as entire structures or described, and in some cases both illustrated and described by candidates, and I find the number sufficiently remarkable to deserve quoting. The total amounts to over 200, and includes over 115 churches, chiefly parish churches, 20 cathedrals, and 65 other buildings, partly abbey churches, partly domestic and secular buildings, with here and there, though not frequently, a modern building. As some of the best known buildings, such as for example Adel Church and Skelton Church in Yorkshire, and the Temple Church in London, have been selected by many candidates, these numbers imply that a considerably larger number of candidates have studied from some existing building during the past season. At one time such references to existing buildings were the exception not the rule, and the change marks a substantial advance in the method of teaching Architecture followed in Schools of Art. I am glad also to notice that though they do not occur often, Renaissance or classic examples have been much more often resorted to than has been the case in past years, and

that the drawings and descriptions of such buildings have often been good and that questions calculated to bring out a familiarity with the principles and practice of Renaissance Architecture have been attempted repeatedly and with considerable success. I attach importance to this branch of study, and trust that it will be more developed in the near future.

The written descriptions of existing buildings in very many cases deserve mention. Again and again in addition to drawing some details, or a plan of an existing building, the student has also described it in answer to a question which it has been customary to set, and these descriptions are for the most part compact, clear and discriminating. The most curious or interesting features of the building are often fastened upon and pointed out, and a habit of intelligent observation is obviously brought out by the necessary preparation for giving such a description.

The Doric order was this year proposed to the students, and has been attempted by a very large proportion of them. I am glad to add that in many cases the drawing of it from memory has been quite free from defects and in many others has been very fair.

Nothing, however, can exceed the grotesque absurdity of what has been supposed by some of the imperfectly educated candidates to represent this order. This is perhaps not a matter for surprise ; but I regret to have to add that, as in former years has been the case, a few candidates who in other respects are skilful and satisfactory have failed in this order. That an advanced student should have forgotten what he went through long ago does not surprise me ; but that when he has drawn what approaches to a monstrosity he should not perceive that it looks wrong is really surprising, but this (which happened in so pointed a manner last year that I felt bound to draw attention to it) has occurred again this year, and it is a matter for very serious regret.

Full marks have not been obtained by any candidate, but Exercise No. 66368 contains an excellent plan and section of St. Stephen's, Walbrook, done of course from memory, a hasty but effective sketch of the nave of St. Albans Abbey, and a good account with illustrations of St. Sophia, Constantinople, and a good answer on the subject of Roman decoration, together with other information.

Before concluding it is right to mention that this year's work contains very few of the unsuccessful perspective sketches which in past years have been sent in. The majority of the attempts to delineate whole buildings or features have, I am glad to say, been drawn geometrically, and most of those candidates who have sent perspective work have been fully justified in doing so, as they have proved that they were competent to do it properly.

Extract from the Report of the Examiners (David McGill and Henry A. Pegram) on the Art Examination in Modelling Design, Advanced Stage, Subject 23*e*, May, 1899.

There are 538 Exercises this year, as against 627 last year.

The advance in merit shown in last year's work is maintained.

The Examiners are very pleased with the knowledge shown generally in the treatment of mouldings. In most of those exercises which have obtained high marks, the harmony between mouldings and ornament, and the completeness of mouldings are quite excellent.

It is again necessary to call attention to the evident want of study and practice shown in most of the examples of lettering. In the subject in which lettering occurs it is given as an integral part of the design, but most of the students have evidently not considered it so, but have merely put in the letters hurriedly as an afterthought, without regard to artistic planning. The shape of individual letters also is generally poor. The Examiners recommend that students intending to sit for this examination should give special study to this much neglected subject.

It is necessary to repeat the recommendation embodied in last year's report to the effect that more attention should be given to the shapes and treatment of shields in modelling, as most of the shields show great poverty of treatment.

Attention must be called to the fact that a number of the casts are quite unnecessarily thick and clumsy. Teachers should warn their students not to produce such casts. In Subject III. many of the exercises are cast with absurdly large margins.

Remarks on Individual Subjects.

Subject I.—Design for a Grille.

The Examiners wish to express their opinion of the high excellence of many of the designs in this subject, and of the great variety and originality of treatment shown in a majority of the exercises.

The candidates have in most cases accepted and understood the conditions; but a certain number of exercises would have received higher marks if the mouldings had been considered from the beginning as part of the design, and not merely added afterwards to enclose the grille.

In other cases a good design has suffered from careless modelling; too much stress cannot be laid on the fact that clearness of definition is a great aid to the design.

Subject II.—Design for a Shield or Escutcheon.

This was certainly the more difficult of the subjects, and the smallest number of candidates have attempted it.

It has two difficulties which do not enter into the other subjects:—the problem of light and shade in the large mass, and the embodiment of an inscription in the design.

The average of merit displayed in this subject is decidedly inferior and the number of quite satisfactory treatments very small.

Possibly the best students have foreseen the difficulties, and have taken one of the other subjects instead.

The lettering is particularly bad, and much inferior to that shown in the subject, which included an inscription, last year. This can only be explained by the reason suggested above.

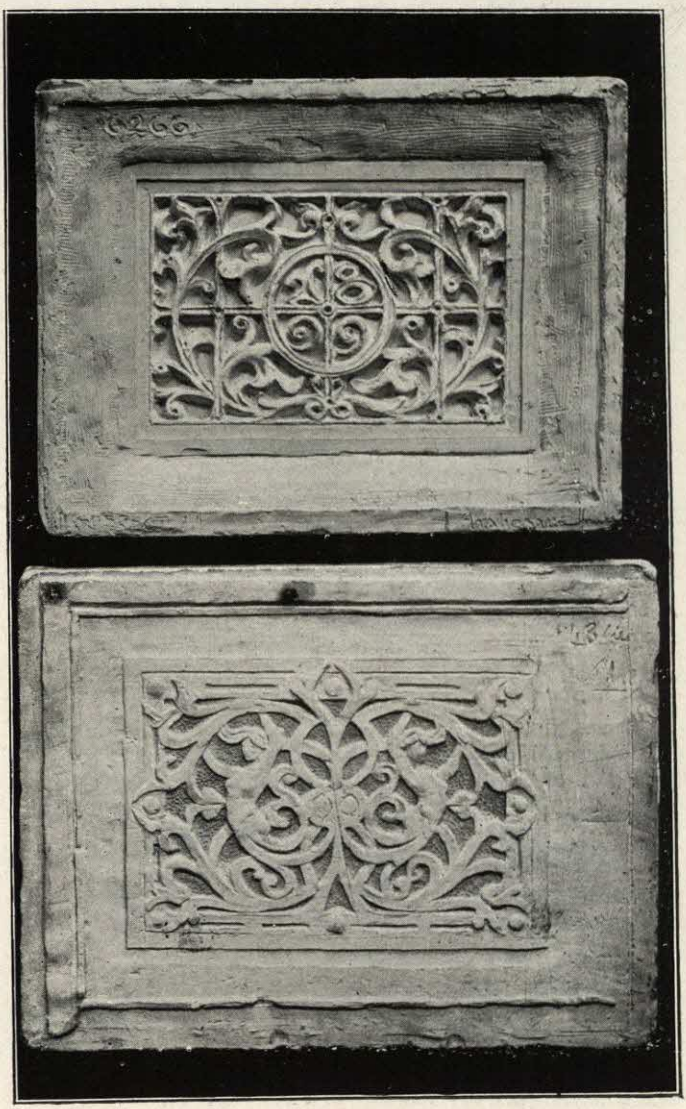
Subject III.—Double Finger-Plate.

This was the easiest subject, the Architectural and other difficulties of the alternative subjects being absent. As a consequence it has attracted the greatest number of candidates.

The subject and treatment of design for material are, in the majority of cases, well understood; and a satisfactory point is the great variety in the character of the designs.

PERSONAL EXAMINATIONS.

MODELLING DESIGN. ADVANCED STAGE.



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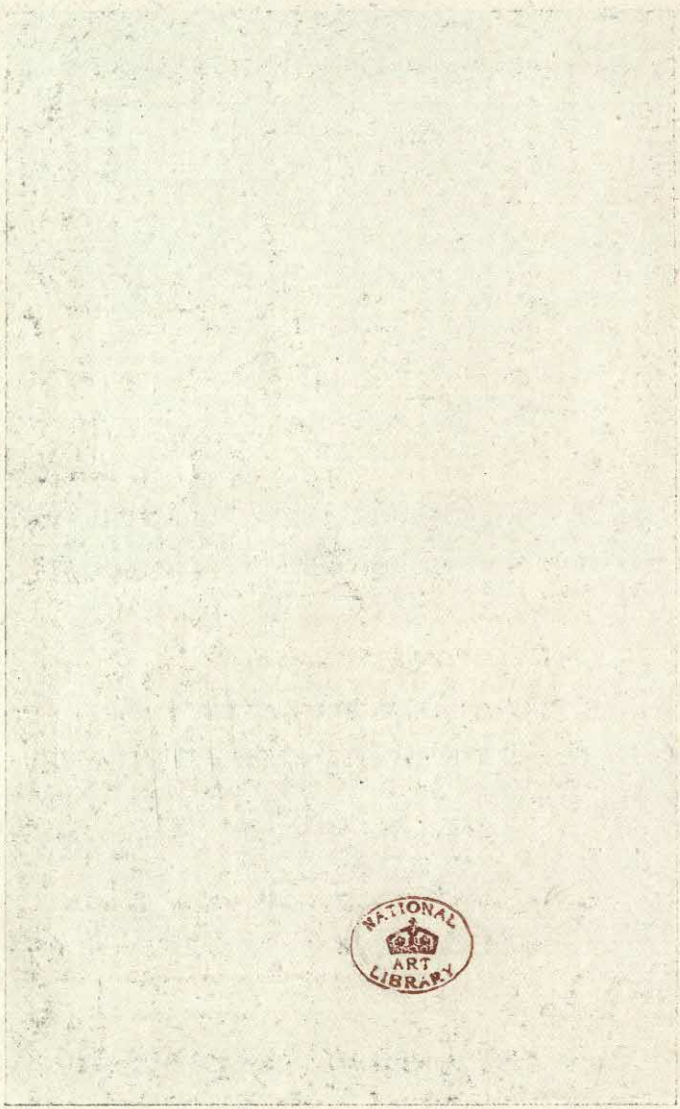
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MODELLING DESIGN. ADVANCED STAGE.

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MODELLING DESIGN. ADVANCED STAGE.

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Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling from Life, Subject 19*h*, May, 1899.

WITH ILLUSTRATIONS.

THE Examiners are gratified to find such a good display of work in this exercise.

They are much struck with the care which has been shown in the realisation of the structure and character of the living model set before the student, the result being a much higher average than that hitherto attained. The Examiners are also pleased to find that care has been taken to diminish very considerably the number of such incompetent students as have taken part in this examination in previous years.

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PERSONAL EXAMINATIONS.

MODELLING FROM LIFE.

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Extract from the Report of the Examiners (T. Brock, R.A. and W. Goscombe John, A.R.A.), on the Art Examination in Modelling from the Antique, Subject 194[1], May, 1899.

Although the number of works submitted this year is greatly in excess of that sent up last year few have reached a high point of excellence, and generally there is a lack of care shown in the realisation of the proportions and detail of the original mask. This is all the more to be regretted having regard to the more favourable conditions under which the candidates have this year worked. Again the Examiners have to call attention to the fact that the number of inefficient students who have been allowed to sit for this examination is considerably larger than on any previous occasion.

Extract from the Report of the Examiners (H. H. Armstead, R.A., and W. Goscombe John, A.R.A.) on the Art Examination in Modelling Design, Honours, Subject 23*f*, May and June, 1899.

The Examiners consider that the average of this year's work is far above that of previous years, both in variety of design and workmanlike execution.

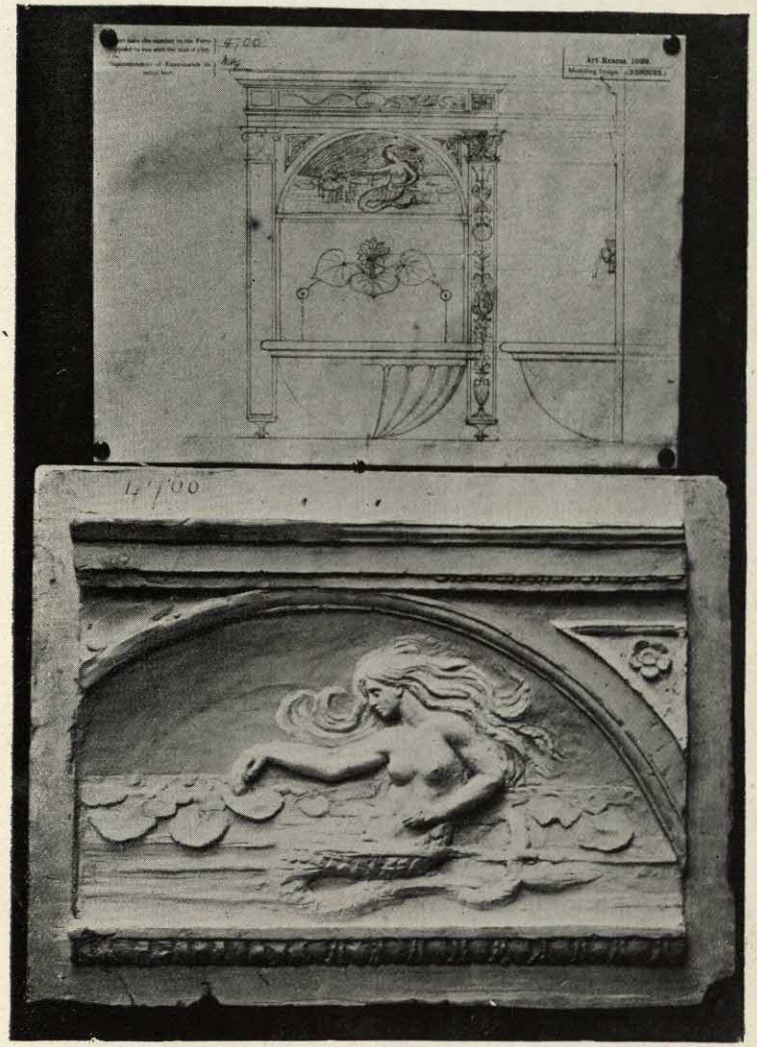
There are some extremely good specimens of modelling and very skilful drawings; but, as is always the case with the work done in examinations of this character, there were inequalities, some of the models being far superior to the drawings by the same candidates and *vice versâ*. On the whole the Examiners are greatly pleased with the excellent work done within the time limits of the examination, and consider that much of it is superior to that submitted in the National Competition, where such time limits are not obligatory. There is less mannerism and more freshness and individuality.

The Examiners are glad to see that the instructions for this examination have been carefully studied and carried out.

Several candidates for whose exercises very low marks were awarded are such as should not have been sent in for this examination.

PERSONAL EXAMINATIONS.

MODELLING DESIGN. HONOURS.



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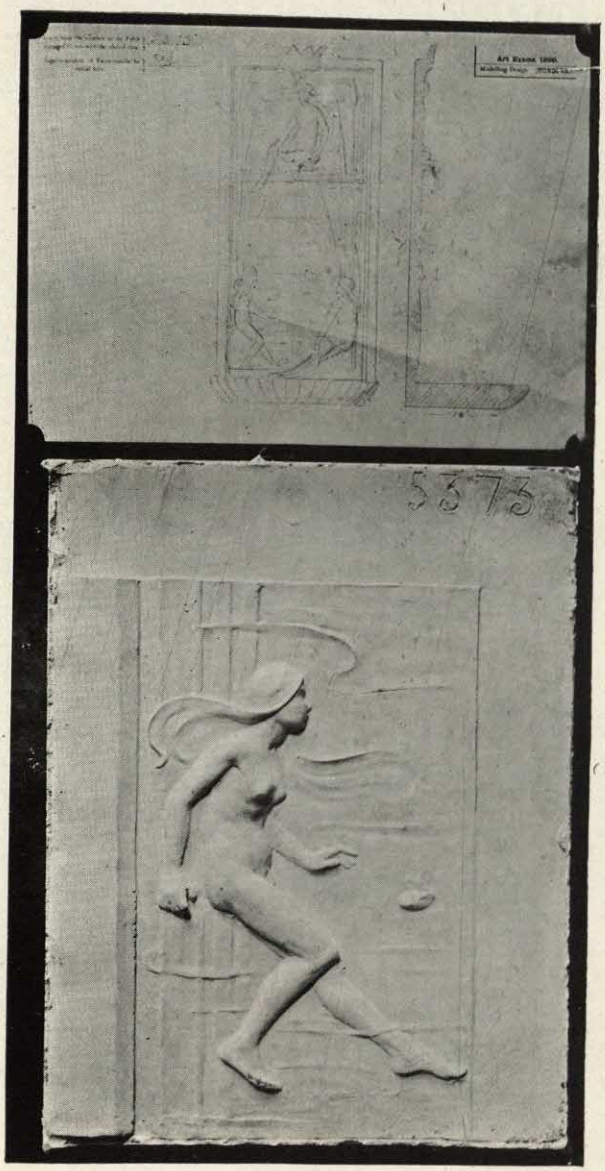
PERSONAL EXAMINATIONS.

MODELLING DESIGN. HONOURS.



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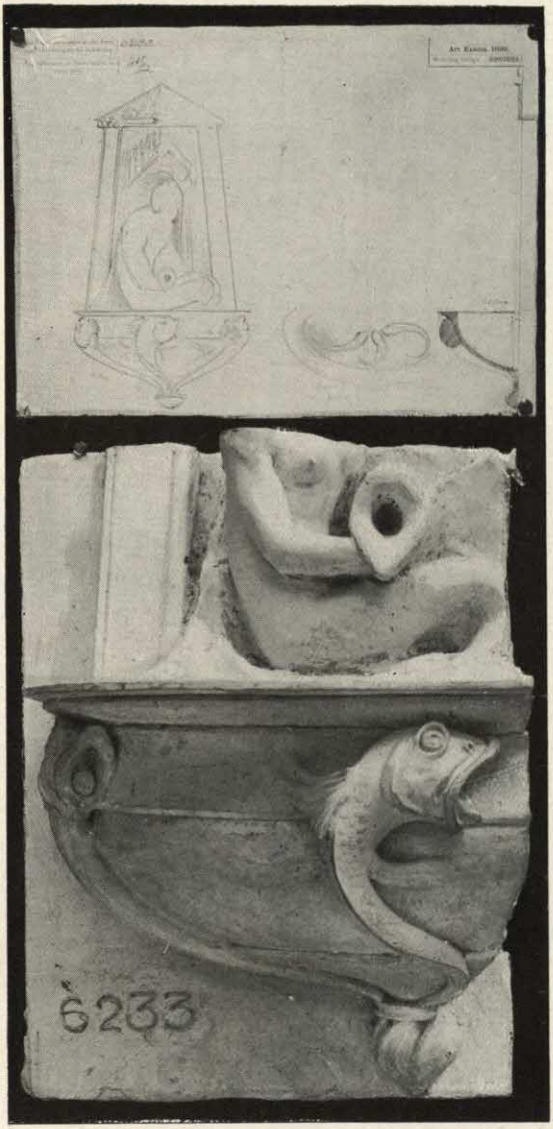

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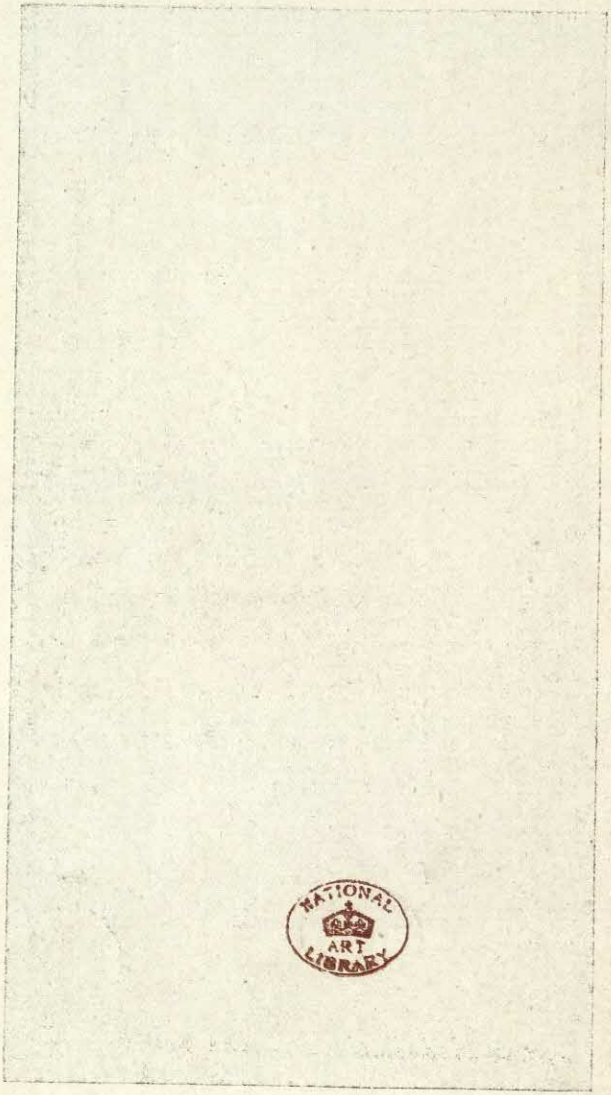
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PERSONAL EXAMINATIONS.

MODELLING DESIGN. HONOURS.

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Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A.(Lond.)) on the Art Examinations in Drawing in Light and Shade, Elementary and Advanced Stages, Subject 5*b*, April and June, 1899.

We feel compelled to call the attention of those intrusted with the lighting and arrangement of the Examination room to the remarks we made in connection therewith last year, viz. :—

"Candidates work at a great disadvantage when the lighting of the cast is not arranged according to the regulations stated on the Examination Papers; also by the frequent defective methods of lighting at the Day Examinations. This could be, to a great extent, avoided by the proper use of screens and blinds where there are too many windows, or where the windows are too large."

We wish to draw special attention to the fact that high marks cannot be given when only a *small portion* of the work is finished, instead of giving the general light and shade of the *whole* example.

EVENING EXAMINATIONS.

In the Elementary Stage there are more drawings than last year above the average quality of merit, showing ability to give a fair rendering of the complete effect of the cast, with a good method of work. There is at the same time a considerable quantity of unfinished and indifferent work.

In the Advanced stage, with the exception of a few excellent drawings (more than usual), there is little improvement on the work of last year.

DAY EXAMINATIONS.

In both Stages the work is not so good as that done at the Evening Examination in April. There are comparatively few good drawings, and in the *Elementary* Stage there is more incomplete and unsatisfactory work than usual.

Extract from the Report of the Examiners (E. Crompton, David McGill and Captain Henry Woolner) on the Art Examination in Modelling, Elementary Stage, Subject 18*a*, 1899.

The work on the whole is satisfactory, but still somewhat irregular as to standard.

In schools in which this examination has been held for years, the work has generally improved, or at least maintained a good standard, and where this subject has only recently been taken up, very creditable work has been done.

The Examiners are pleased to find that most of the schools have adopted the new list of casts published in the Art Directory, and in those schools the work was of a bolder character, and showed much greater freedom in handling the clay, and a better appreciation of light and shade.

The Examiners regret to find that the bad practice of modelling on the flat, instead of upright, or nearly so, still obtains in some schools, and the size of the clay grounds is frequently very irregular, instead of being 12 inches square as recommended in previous Reports.

In some cases we found that clay grounds were not used, but the example was worked upon the bare board or slate, a practice which we strongly condemn.

Report on Drawing with Chalk on the Blackboard at Training Colleges, 1899.

The Examiners are pleased to be able to state that the standard has, on the whole, been well maintained. The work was in nearly all cases intelligently carried out and the drawing was studied from suitable objects and was large and bold in execution. It may be well to remind students that the aim of this kind of drawing is not so much to reproduce on an enlarged scale familiar text-book diagrams, as it is to rapidly illustrate the forms of objects which may be mentioned in the course of lessons or lectures. If specimens of natural history have to be drawn, it is always advisable to recur to nature rather than to illustrations in books. The forms of many shells, flowers, leaves, animals, and insects are well adapted for practice in blackboard drawing, and College authorities would do well to place before the students a few well-selected objects of this character for the purpose of study. The use of shading to represent colour or the attempt to depict on a small scale the minute markings of fur, plumage, or scales cannot with advantage be recommended for blackboard drawing. Free and rather bold outline on a suitable scale for effective representation of the object selected is required.